

New!

Edwin Bower Hesser's **ARTS**

**MONTHLY
PICTORIAL**



May
35¢



ARTS MONTHLY PICTORIAL



The Magazine of Pictures
for Artists and Art
Students

Edited by EDWIN BOWER HESSER

FOUNDED IN 1922

*Devoted to the technical and inspirational angles of every field of creative art, including
Painting, Sculpture, Print-Making, Pictorial Photography, the
Dancers, the Stage and Screen.*

We have the satisfaction of knowing that ARTS MONTHLY PICTORIAL is in the studio of nearly every well-known artist in the country—it is used for instructional purposes in art classes from coast to coast. We have had many suggestions from our artist friends—and the endorsement of our policy to present many pictures and very little reading matter has been practically universal among our readers.

In this magazine we have endeavored to specialize on work with the human figure rather than scatter our efforts over the many diversified fields of art endeavor such as landscapes and architecture. We have from the very beginning made this a book of art for artists—and now, five years after its founding in California, the Editor is gratified to find that ARTS MONTHLY PICTORIAL has taken a definite place in the artistic life of America. Not attempting to be a newspaper of arts—not pretending to cover the world of art from the standpoint of recording current exhibitions, or indulging in criticism—we are endeavoring to enlarge this field of our own.

We wish our magazine to be an essential to artists everywhere—we want them to look forward to each issue as a source of decided inspiration and as a help in their regular routine of artistic life. Just as every novelist or dramatist must read extensively an artist should see many, many, pictures. In our monthly issues we aim to present more idea-creating pictures than any other publication in America. We have no idea of stepping out of our field, or being anything more than an artists' magazine. We make no attempt to be witty or clever—the captions under each picture are written solely for their instructive value and not to be entertaining. In these captions, which we have purposely limited as to length, we make every word count and draw to our artist-readers' attention the important phase for which we select each picture.



THE DRYAD

Art Study by Edwin Bower Hesser

In classic literature the Nymphs and Dryads were supposed to have varied qualities of action just as the moderns vary in their business and social pursuits. Artists like to depict these mythological subjects in elfinlike poses. . . . This camera study carries out such an idea.



Courtesy Metropolitan Museum of Art

CROUCHING MEN

Drawing by
Arthur B. Davis

DRAWINGS IN THE METROPOLITAN MUSEUM OF ART

Few of the visitors to the Metropolitan realize what a splendid collection of drawings are housed within its walls. Many of the most interesting of these are rough sketches by famous masters which show the student in a most concrete way how the minds of the great creators of painting and sculpture evolve their ideas. We are presenting a group of these drawings without further comment.

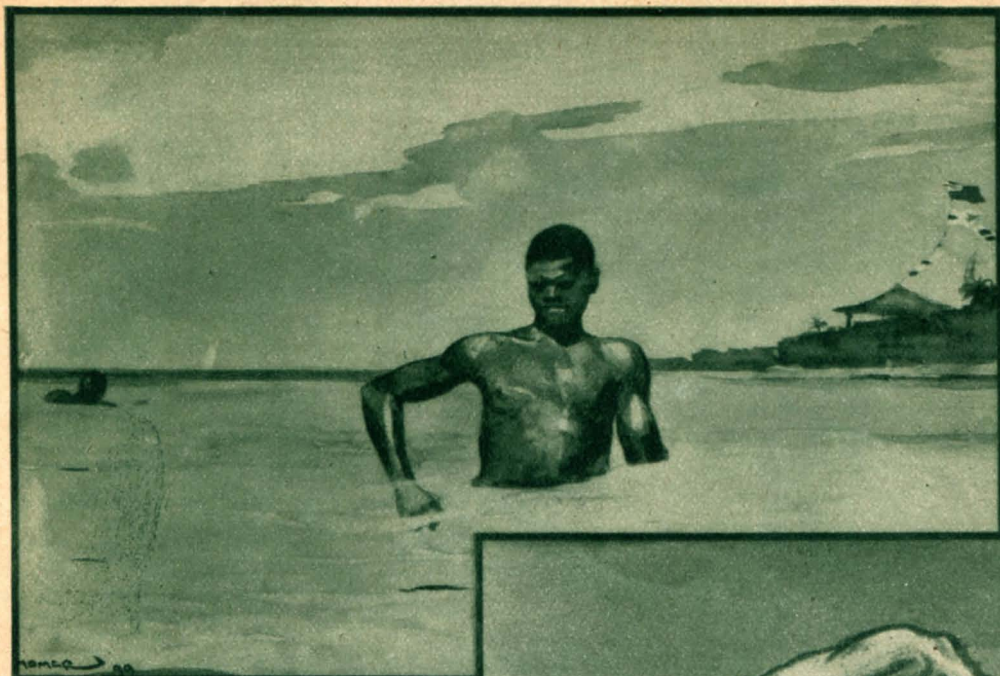
The name of Arthur B. Davies is known to every artist and the single water color, by Winslow Homer, reflects the mood for which he is famous.

WHITE CHALK DRAWING

by Arthur B. Davies



Courtesy Metropolitan Museum of Art



Courtesy of Metropolitan Museum of Art

THE BATHER:
WATERCOLOR
by Winslow Homer, 1836-1910



Courtesy Metropolitan Museum of Art



Courtesy of Metropolitan Museum of Art

STRINGING THE BOW
White Chalk Drawing by Arthur B. Davis

WHITE CHALK DRAWING
by Arthur B. Davis



A STUDY IN SUNLIGHTS AND SHADOWS

Pictorial Photograph by Edwin Bower Hesser

In the foreground, there is a feminine figure of rare grace and beauty, yet it is in the more distant portion of this composition that the great attraction lies. . . . There is a rare atmospheric depth and feeling of natural beauty which results from the interesting spots of sunlight and their complimentary shadows.



YOUTH

By Edwin Bower Hesser

What could more typically represent the period of adolescence than this charmingly carefree pose? There is excellent compositional value obtained by the posture of the body and the slanting rock. The whole atmosphere of the picture conveys the spirit of sunshine and the glory of a summer day.



THE PALACE DANCER

Study by Edwin Bower Hesser

In ancient times every Temple and every Palace had Dancing Girls. . . . Some of them grew up within the Palace walls and were trained in dancing from childhood. Others were recruited from the maidens of the wilder mountain tribes and from the expression on this girl's face, it is probable that she is of a Bacchante-like nature . . . vivid and irresponsible.



THE WELCOMING OCEAN

Note the excellent variations of light and shade on this figure. Only in the open air is it possible to catch truly natural effects in relation to the modelling of the human body and the indoor lighting of photographers and artists is usually merely an imitation of the myriad effects which are produced by natural daylight. The foreground is given interest by the flecks of foam on the tiny wave which has just broken and is receding from the shore.



THE CRYSTAL POOL

Reflected in the clear water of this sylvan pool is a face and figure of such unusual loveliness that it would prove inspiring to an artist or sculptor of any age. The body is a posture far away from the usual, hackneyed poses. Everything about it suggests the charm and beauty of nature at its best.



WILLOW FRONDS

Art Study by Edwin Bower Hesser

Gerome, the great French Master, declared that there was "Design in every landscape, a pattern in every cloud". This is certainly exemplified in the present study where the fork of the river provides a definite decorative note and the arrangement of sky and water results in most unusual relationship of light and shade. In this study the body attains absolute impersonality because of its modest yet delightful treatment.



STUDY IN FORESHORTENING

By Edwin Bower Hesser

One of the great problems of both student and Master Artist is the handling of foreshortening in all sorts of figure compositions. Here we have an unusual example which brings the arm and hand very much nearer to the camera than the rest of the body, yet it is so handled in focus and arrangement that it is not out of proportion. Pictorial photography employing the human figure invariably requires the use of the finest lenses and should not be attempted with amateur equipment.



SPRINGTIME IN PARADISE

Pictorial Photograph by Edwin Bower Hesser

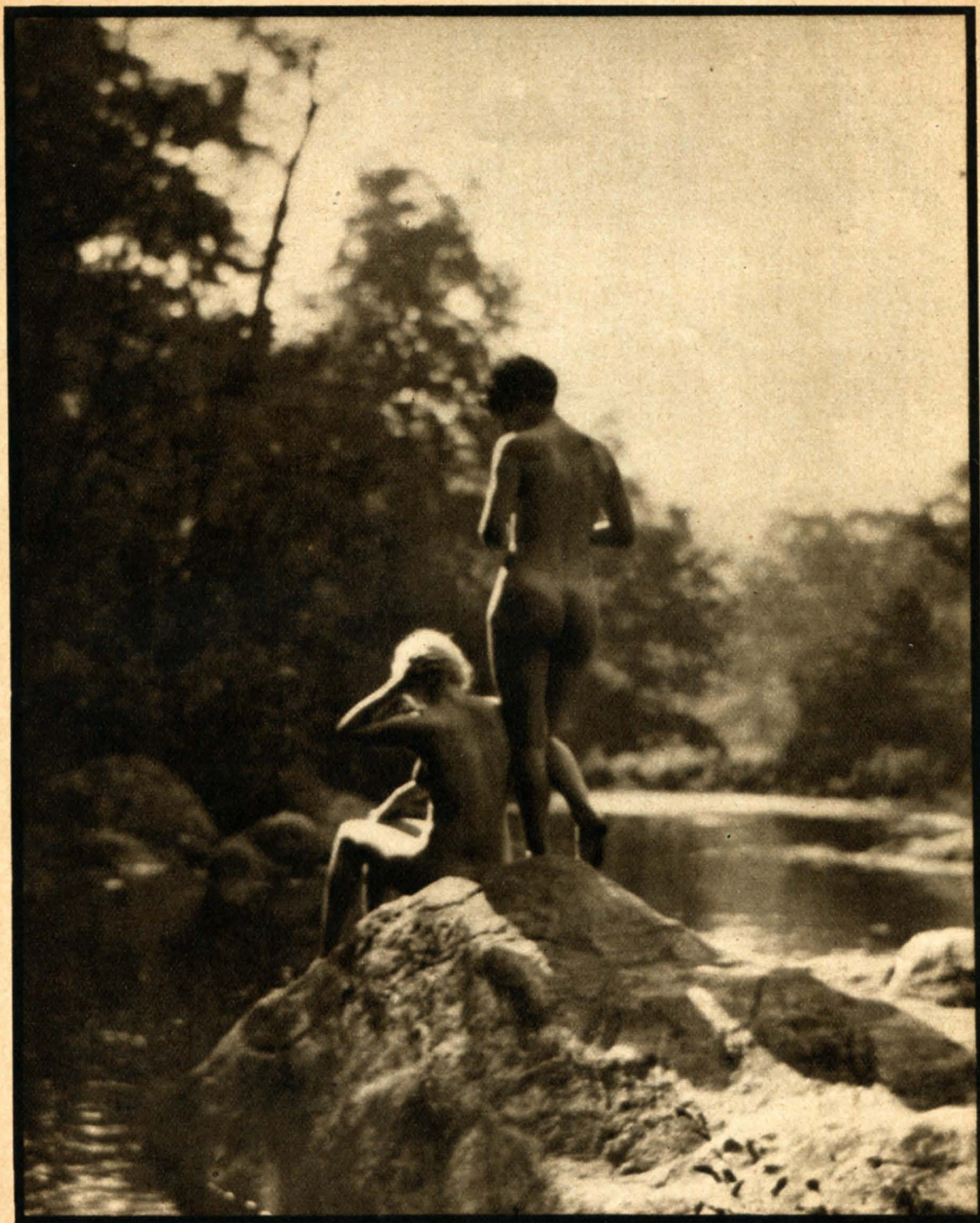
Here we present the sort of finished composition for which we feel that camera artists should strive. Though the nude body is a central point of interest, it is not over emphasized and resultingly such a study can be used with perfect propriety in the decoration of the most conservative home.



THE BATHERS

Study by Edwin Bower Hesser

As we have often remarked in these pages, it is quite a task in photography to harmonize two undraped figures in open air work. For that reason, this study becomes most interesting to the advanced camera worker. The arrangement would be suitable for a painting. As an exercise in compositional arrangement, it is suggested that the artist reader experiment with this study by laying paper over various sections of it to change the composition.



THE BATHERS

Second Study by Edwin Bower Hesser

The same models were used as in the picture on the opposite page and a comparison of lightings in the two should prove valuable educationally. Again it would be interesting to experiment with changes in composition which would result from elimination of various portions of foreground or the sides of the picture.



THE THOUSAND AND ONE NIGHTS

Fantasy by Leon Putz of Munich

Breathing the atmosphere of the Orient and in the flamboyant style with which these tales have been invested by Bakst and other modernists, this picture is so unusual that we feel it would possess interest to our readers. The problem of high-lighting dusky figures in art has occupied the attention of such masters as Winslow Homer and Gerome.



MARBLE

Study by Edwin Bower Hesser

Suggested by the thought that the huge marble rocks could be made by a sculptor into a form as divine as that possessed by the maiden shown at the water's edge, this pictorial effect might be used as method of symbol of the application of artistic thought to everyday things. The stained stone that could be immortal under the sculptor's chisel might be crushed and used for a roadway. The body now so fair in its beauty, will be faded in a few years but if caught in marble it would be immortalized.



APPLE BLOSSOMS

This is a study of Youth . . . Youth before it has attained the more delicate lines of young womanhood. Well formed yet sturdy this type of figure is the kind preferred by most artists in the North of Europe who seem to find greatest inspiration when their models possess solidity and strength in their bodies.



BESIDE THE WHIRLPOOL

The unusual and decorative posing of the body is attained in this delightful study which was made in early Springtime when freshet waters were flowing. The trees and water seem to be in perfect harmony and artistically bound together from a compositional standpoint by the girlish figure seated in the mixed sunlight and shade which comes through the treetops.



Courtesy of Metropolitan Museum of Art

EVE

Sculpture by Thomas Brock

The fundamental simplicity of this bronze and its beauty of outline make it one of the most important representations of the mother of mankind which have been found in art. Photographers should note that in photographing a bronze it is advisable to slightly grease the figure.



DISTANT REEF

Pictorial Study by Edwin Bower Hesser

Note upon the sand in the foreground the pattern made by the wave which has just gone out. It closely resembles the markings on heavy watered silk. The careless figure is in a pose of extraordinary ease and naturalness. Taken in brilliant sunlight the variations in figure tone were obtained by natural reflections from the white sand and water.



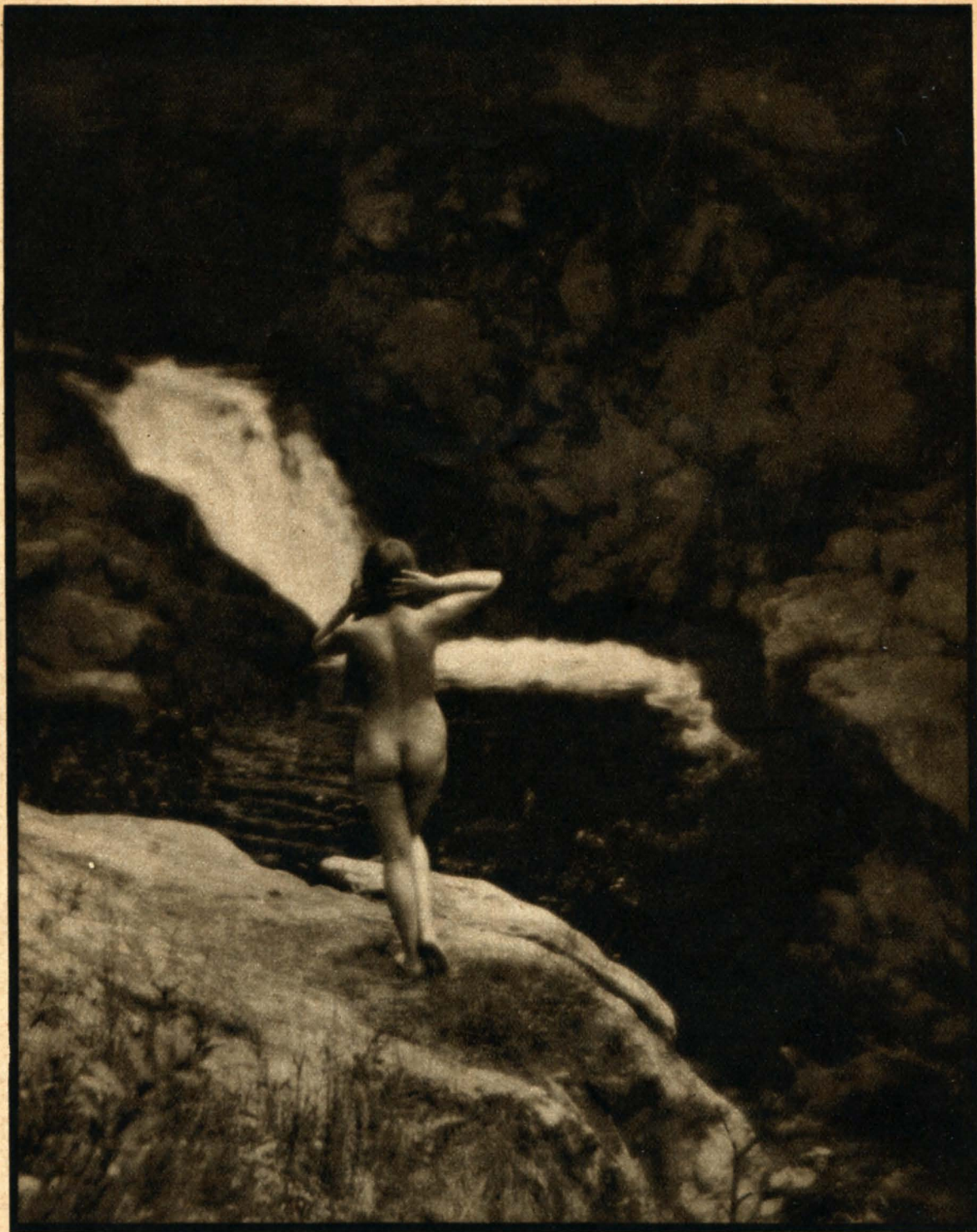
WATER SHADOWS

Artists and photographers are quick to observe phenomena which will pass unnoticed by the average person. The next time you are near a pond where objects are reflected in the water do a little experimenting and discover what vast difference is made by the angle from which a reflection is observed. The arrangement of this entire study is most unusual.



THE FALLEN TREE

Perched on a severed branch, this slim, fairylike figure seems to breathe the atmosphere of sunshine and youth. Such figures as this, were not at all popular among painters of olden times, but they are much in demand now by artists because of their delicate decorative value and lack of any hint of sensuality.



IN MOUNTAIN SOLITUDES

All of us have dreamed of such a glorious scene as this, yet few in this modern life, hemmed in by convention, are able to enjoy the perfect bliss of sunlight, wind and water which was a part of daily life in ancient times. To the artist comes rare opportunities to revel in natural beauty and in his appreciation of it he finds the inspiration to create beautiful things.



THE BATHER

Courtesy of Metropolitan Museum of Art

Marble Sculpture by Edmund Austin Stewardson

Solidity of structure and a sound basic idea actuates the feeling of movement in this excellent marble which is one of the most valuable pieces in the modern collection of the Metropolitan Museum. As an anatomical study it is a splendid example of realism translated.



BESIDE FAST FLOWING WATERS

Study by Edwin Bower Hesser

Bodily arrangement is the problem of the artist from earliest days in art school until he paints his last picture or creates his final sculptural effort. Whether his figures are nude or in clothing, there is the everpresent necessity for novel arrangement and unusual treatment of the form. This study obtains the beauty from the sympathetic blending of the figure's curves.



DANCE MOTIF

Mural by Adolf Munzer

Filled with the spirit of movement and pagan in its treatment this German group is valuable for study principally because of the co-ordinated arrangement of groupings. Reduced to monotone it lacks the vivid coloring which distinguishes the original but it retains its value from the drawing standpoint.



THE WILD GRAPEVINE

Growing along the edge of a gently flowing stream this vine supplies many a feast to the wild birds and here we see a nymph or maiden examining the newly formed leaves on a glorious Springtime day. There is delightful simplicity in pose of the figure and its relationship to the rest of the picture.



DOROTHY HENRY

Portrait by Edwin Bower Hesser

One of the loveliest of the younger personalities in motion picture world is Dorothy Henry. A petite brunette who has already played small parts and for whom predictions are made by directors and camera men. It is said that she has the perfect movie type of face and added to that, the rare gift of portraying dramatic emotions. We have predicted success to a number of stars before they attained it—and here is another prediction of a coming movie star.



DOLORES DEL RIO
in
"WHAT PRICE GLORY"
at the
Sam H. Harris Theatre



ELINOR PAINTER
in
"THE NIGHTINGALE"
at the
Jolson Theatre

Dramatic Comment

"WHAT ANNE BROUGHT HOME" is a new Earl Carroll comedy offering at Wallack's Theatre, and is said to be excellent.

BYE BYE BONNIE is a delightful musical comedy, to be found at the Ritz Theatre. It has finesse, is tuneful, and full of pretty girls—an unusually clever cast including Dorothy Burgess, who has scored a personal triumph.

THE CONSTANT WIFE, starring Ethel Barrymore, should not be confused with the "NYMPH" of the same designation. W. Somerset Maugham, one of the best English writers, is the author of Miss Barrymore's joyful and exhilarating play which is, of course, drawing all our very best people.

PINWHEEL, at the Neighborhood Playhouse on Grand Street, is another offering of the intimate theatre group, the play being by Francis Edward Faragoh, whose name is as yet new to playgoers.

"THE WOODEN KIMONO" is a great mystery play—personally, we are not so fond of the mysterious thrill for an evening's entertainment, but if you like creepy feelings running up and down your spine, this will provide you with them.

THE ROAD TO ROME, starring Jane Cowl in a play by Robert E. Sherwood, the famous "Life" critic, created an instant sensation, and is of course one of the important things to see this season. Jane Cowl, to our mind, is the most magnificent of feminine stars.

"THE SCARLET LILY," though not so well received by the critics, seems to please its public. It is all about a girl who has sinned, and the possibilities of redemption and happiness.

RIO RITA, sumptuous Ziegfeld presentation, opened the new Ziegfeld Theatre, and overnight became the smartest musical show in New York. Well prepared for its New York run by considerable playing on the road, it is the best Ziegfeld offering in a long time.

YOURS TRULY, with Gene Buck as author and manager, and Leon Errol as star, is certainly one of the bright spots of feminine beauty, living comedy and good entertainment to hit town recently. You will be glad you saw it—if you gets seats down front.

THE DESERT SONG has taken New York by storm, and it is bound to have a long and successful run at the Casino. The "locale" is the land of sheiks and romance, Vivienne Segal, as prima donna, makes a decided personal hit.

"THE PLAY'S THE THING," by Ferenc Molnar, is at the Henry Miller Theatre, a fresh and exhilarating satire on modern life. One of the few really worth while offerings on the current stage, superbly presented under Frohman management, with Holbrook Blinn as the star.

THEATRE GUILD—Presentations must be checked in current newspapers, on the present schedule we find "Ned McCobb's Daughter," "The Brothers Karamazov" worthy as dramatic offerings.

"THE NIGHTINGALE," an elaborate operetta based on the life of Jenny Lind, and starring Eleanor Painter, is one of the big things on the stage today. It is historically excellent, reflecting New York life at its most romantic period. Not to be missed.

BROADWAY is a distinct hit. The lights and shadows of the Great White Way are told of convincingly and dramatically. If you have time for only one dramatic offering this year, go to the Broadhurst Theatre.

"SINNER," by far the most talked of new comedy in town, is featuring Allan Dinehart and Claiborne Foster in leading roles.

EARL CARROLL'S VANITIES—With Johnny Doolley added to the cast, Moran and Mack, Julius Tannen and Dorothy Knapp as established favorites, the "Spring Version" already holds sway. It is just about as good a musical show as you could think of, and you will not want to miss seeing it.

"MONEY FROM HOME," by Frank Craven, and starring him, is offered by Erlanger, and is an instant success. Frank Craven is well beloved on Broadway—a good showman, in a show wise town.

"CRIME" is a melodrama of New York, presenting the lurid side of the great Metropolis as A. H. Woods knows how to do it. One of those plays to make an instant sensation. Another "Broadway," people say.

THE SQUALL, with Blanche Yurka, seems to be surviving weather conditions admirably, and though we have not seen it, we hear it is worth an evening of anyone's time.

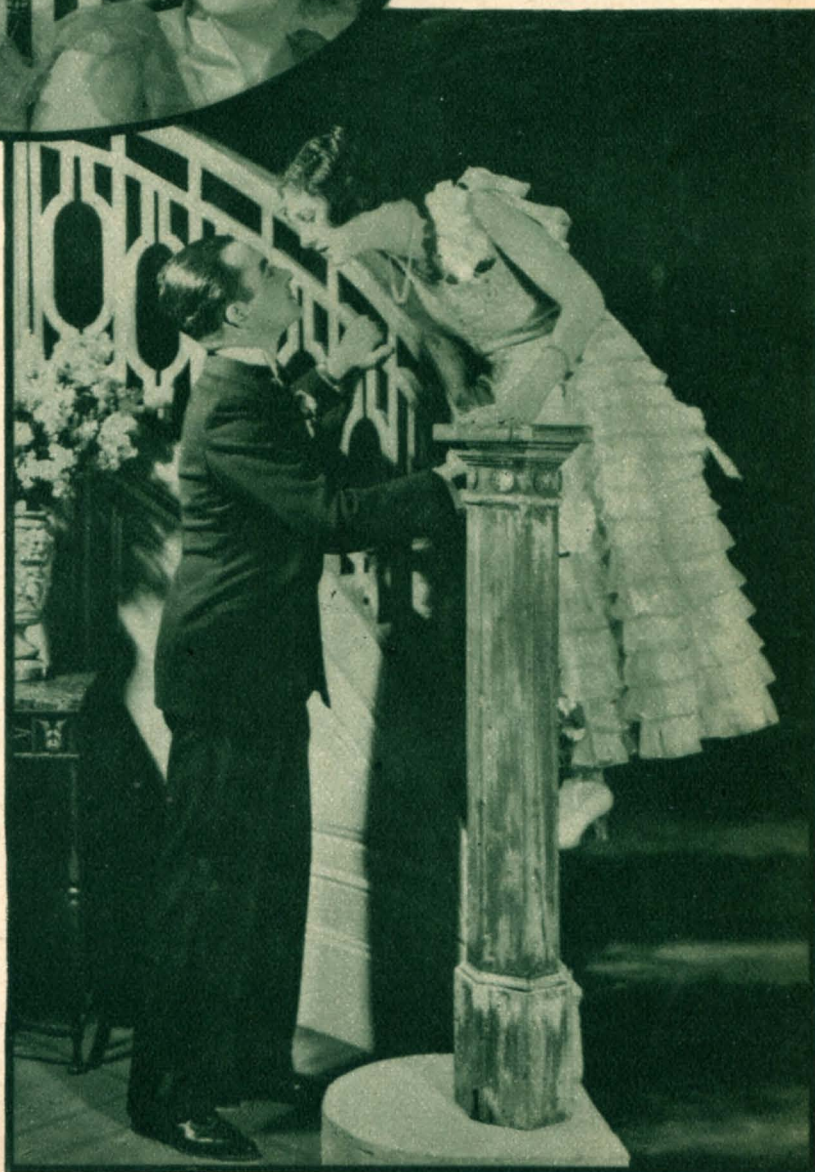
"JUDY," with Queenie Smith and Charles Purcell, made an instant success. It is the sort of musical comedy that people like to see, and it went over big from the first night.

THE RAMBLERS bring to Broadway the vaudeville starring team of Clark and McCullough, supported by Marie Saxon and some score of chorus beauties. But in this show, comedy is the thing, and served in large doses to the Lyric Theatre audiences.

CIVIC REPERTORY THEATRE, located at 14th Street and Sixth Avenue, is presenting plays starring Eva Le Gallienne, and staged by her. An enterprise of enormous worth, deserving of support from those who want good things presented in our theatres, and offering a model for the whole country in the way of repertoire. "Inheritors" and "The Cradle Song" are among the presentations scheduled as we go to press.



ANASTASIA REILLY,
LEON ERROL
and
GENEVIEVE TOBIN
in
"YOURS TRULY"
at the
Shubert Theatre



RUDOLPH CAMERON
and
DOROTHY BURGESS
in
"BYE BYE BONNIE"
at the
Cosmopolitan Theatre

COUNTESS MARITZA is an operetta of many delights—successor in popular favor to "The Student Prince," and like produced by the Shuberts. Excellently staged and well sung. See it, by all means. Now at the Shubert Theatre.

"LALLY," a real comedy success, holds forth at the Greenwich Village theatre but as such things go, it will probably be moved "uptown" soon. It is all about temperament and egotism—but it has a lot of fun crowded into an evening. Worth seeing.

PEGGY-ANN, with Helen Ford, has scored a real hit, and it is one of the plays you will surely wish to see. This little star's delicacy is now supported by a real show with good music, plenty of comedy—but you have to get good seats from the speculators.

"THE NOOSE" is a melodrama by Willard Mack, from a story by H. H. Van Loan, and is drawing largely from that section of our theatregoing public who like thrills. It has adverse comment heaped upon it by those who say it coddles criminals, and teaches criminal methods. But it is the function of the stage to express opinion, which must not be denied. Certainly it is good entertainment.

GAY PAREE, at the Winter Garden, is an elaborate Shubert revue, in which there is plenty of good entertainment of a spectacular nature. Nudity has been eliminated from this presentation, but there are still tableaux effects of interest to the artist, and it is one of the offerings that out-of-town visitors will not wish to miss. Smoking is permitted throughout the performance.

CRISS CROSS, a Dillingham show featuring Fred Stone and daughter Dorothy, continues an uninterrupted success at the Globe Theatre. It is a show without a single naughty line, or a single daring costume. All of which goes to show that a big percentage of the American public want their entertainment as clean as a whistle.

HONEYMOON LANE, at the Knickerbocker, features Eddie Dowling in a tuneful musical comedy that seems to be "getting across" with a large section of the theatregoing public. It is a dancing show, and has a number of clever specialty artists in it.

OH KAY! is another hit—Gertrude Lawrence and Oscar Shaw are surrounded by a bevy of chorus beauties, real music and finely drawn comedy. Betty Compton has graduated from the chorus, and scored in her role—and of course the Gershwin music will draw thousands to the Imperial Theatre.

PIRATES OF PENZANCE, the Gilbert and Sullivan favorite which has been "done" by amateurs for generations past, is now presented by Winthrop Ames in a manner to satisfy the most critical Twentieth Century audience.

AN AMERICAN TRAGEDY, dramatizing the Dreiser novel, has attained a distinct vogue. People feel that they must see it from an educational standpoint, and many who have thoughtfully read the book are keenly disappointed in the stage version. Opinions differ, however, and in such "heavy" entertainment the ratio of enjoyment is largely a matter of personal taste and momentary susceptibility to emotion.

QUEEN HIGH continues on its merry way at the Ambassador—one of the nicest of musical comedy presentations. Those who remember "A Pair of Sixes," as a comedy without music, will want to see it with the lyrics added—and Luella Gear featured.

GEORGE WHITE'S SCANDALS is an aggregation of talent that is almost impossible to better—Willie and Eugene Howard, Ann Pennington, Tom Patricola and Harry Richman, with a dozen other favorites, are responsible for stellar talent in a revue of much gorgeousness, which also bears the responsibility of introducing "Black Bottom" to this unsuspecting nation. Of course it is one of those shows which you simply must not miss.

CAPONSACCHI, a dramatization of Browning's "The Ring and the Book" is another distinguished offering, in which Walter Hampden is the star and producer. At his own theatre, this master of acting technique presents a play of greatest emotional tension, beautiful in thought and rendition.

PALACE THEATRE VAUDEVILLE always reflects the very best in the "variety" field, with a bill of several stars offered every week. It is the premier vaudeville house of the entire world. You can be very sure of an evening at the Palace being entertaining and novel.

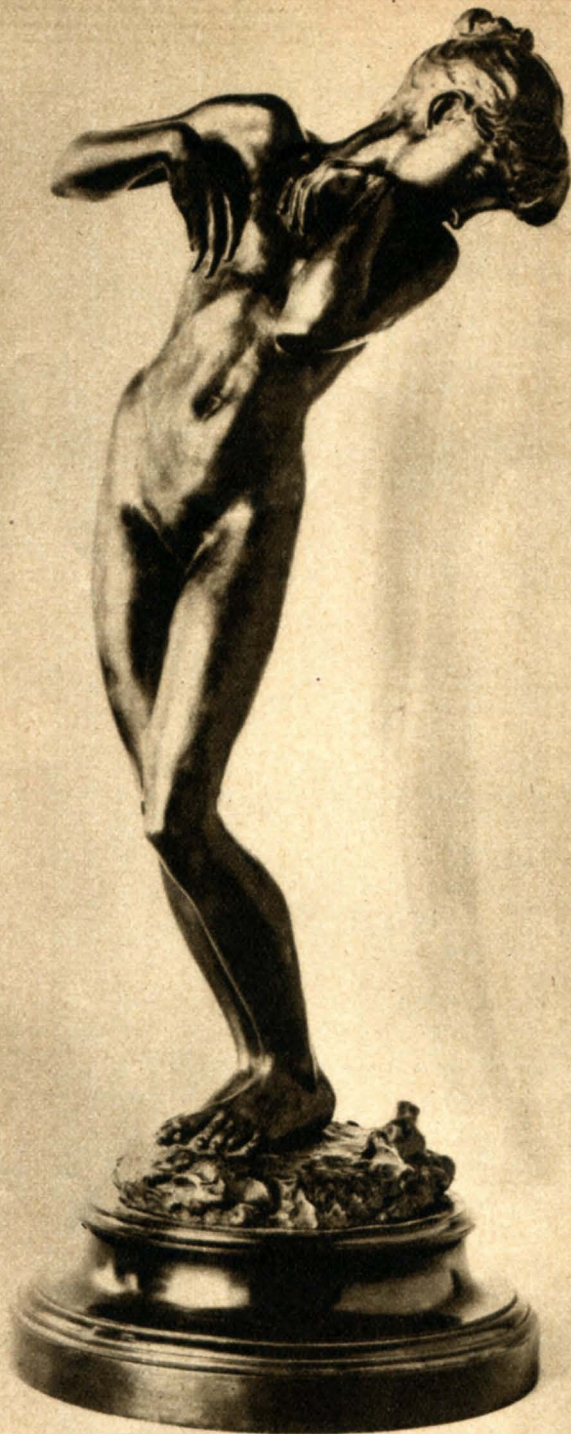
MOTION PICTURES

"DON JUAN," with John Barrymore, and Vitaphone, at Warner Theatre, are among the most popular of the "big" pictures. Several months of success lie behind them, and when road-showed, as "Don Juan" soon will be, it should be seen by every artist in the country.

"THE BIG PARADE" is, of course, the picture beyond compare for war atmosphere. Its success is established.

"OLD IRONSIDES" genuinely thrilled us. Esther Ralston we think, is one of America's loveliest screen players—but, of course, the patriotic thrill is the big thing in this superb offering.

"WHAT PRICE GLORY," after its long reign on the stage, has been done into a great motion picture spectacle by William Fox.



Courtesy of Metropolitan Museum of Art

NEEDLESS ALARMS

Statuette in Bronze by Frederick Lord Leighton

In the hall devoted to miniature statuary one of the most admired examples is that of a young girl looking behind her and in evident fear of a small frog. Lord Leighton was most famous for his paintings but shows in this little masterpiece a flare for sculpture which would undoubtedly have been to the benefit of the world of art if more extensively developed. He has a fine sense of anatomy and keen human perception which is evidenced in even the most dignified of his works such as the "Bath of Psyche".



MEMORY

Courtesy Metropolitan Museum of Art

Sculpture in Marble by Daniel Chester French

This more than life size masterpiece is one of the most vivid sculptural efforts of modern times. In its strength of composition and powerful modelling is reminiscent of the ancient Greeks, yet its design is far more intricate than was usually employed by the ancient masters of the chisel. It is certainly one of the most outstanding attractions at the Metropolitan.



STUDY OF A FIGURE IN THE NUDE

By Edwin Bower Hesser

A lacy network of leaves—a delicately rounded body—these the only foundations for this study which is presented mainly to show the interesting effect of extreme highlight upon a figure which is in its own shadow. It was taken with a soft focus lens which accentuates every spot of light and gives a pleasing warmth to the design as a whole.



FRANK DeWEESE

An Example of Male Portraiture
By Edwin Bower Hesser

It is our editorial opinion that most of the portraits of men which are done in this country turn out to be very insipid representations of their originals. It is far easier, as every camera artist knows, to photograph women than it is men—perhaps because the great vanity which every man possesses makes him unduly self-conscious in facing the lens. Women's vanity is more under control, more a part of their lives—and so, always being "On Show" they feel at home before the lens. One of the most vital things in male photography is to have the subject doing something with which he is familiar, reading a book, perhaps, or smoking.

ARTS
Monthly Pictorial



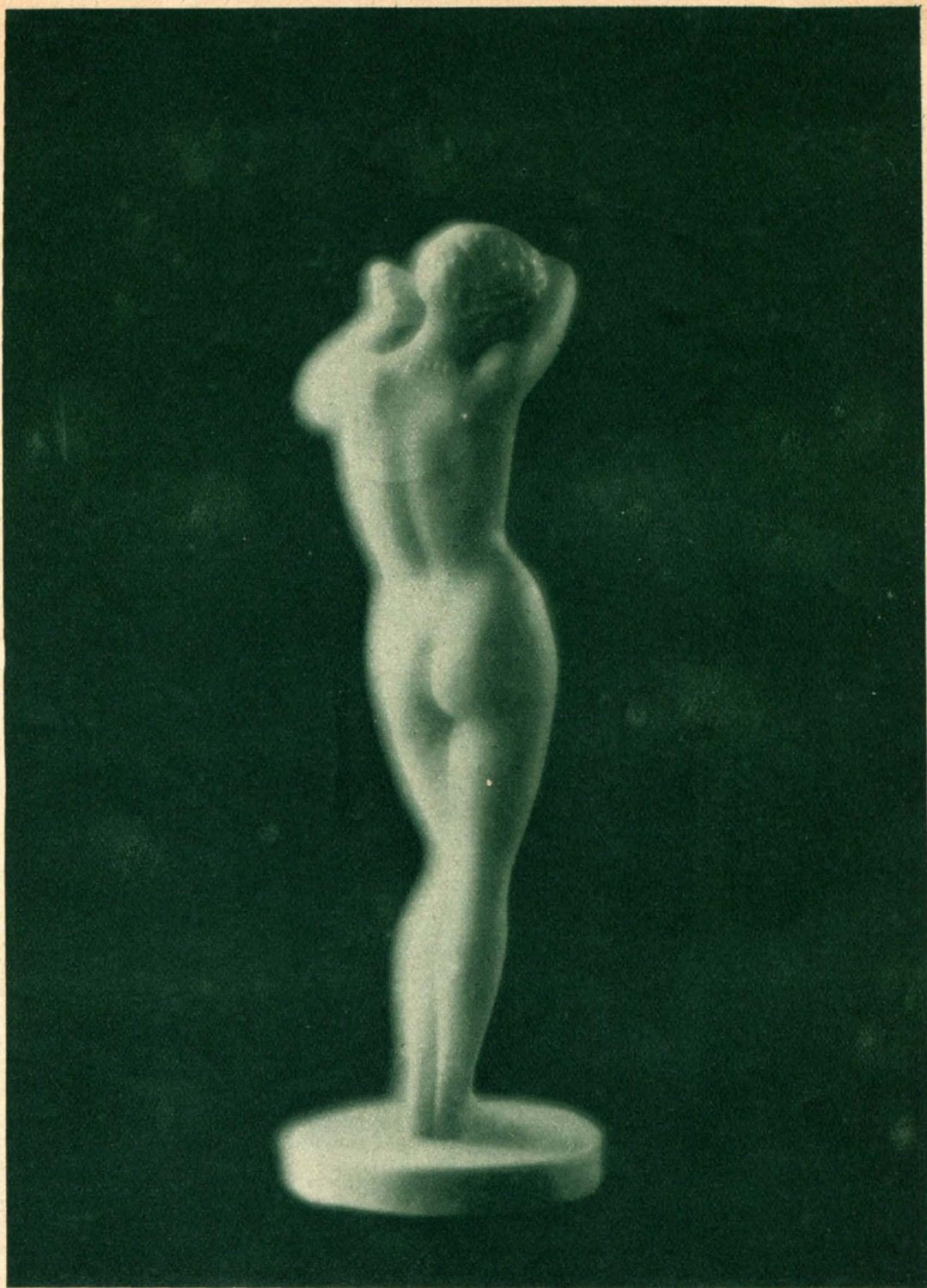
THE WELCOMING OCEAN

Note the excellent variations of light and shade on this figure. Only in the open air is it possible to catch truly natural effects in relation to the modelling of the human body and the indoor lighting of photographers and artists is usually merely an imitation of the myriad effects which are produced by natural daylight.



SILHOUETTE AGAINST A LAKE

Making of silhouette pictures is comparatively easy when the entire figure is to be in the darker tone than the background but in semi-silhouettes, where a portion of the figure is light and another part dark, it takes great photographic skill to affect a pleasing and well balanced result. As a finished decorative study, this has considerable value.



STUDY IN SOFT FOCUS

This little statuette has been photographed in the very softest focus which a well known pictorial lens can attain. It shows very plainly the halation—called in motion pictures the fringing—which is produced with a wide open lens of this variety. Soft focus effects are very pleasing to the eye and they have been used by a number of camera workers to hide bad technique. Almost anything has attraction when soft focus is used. People are getting to realize that mere softness in a picture does not make it artistic or valuable. There must be skillful composition and arrangement.



THE BLUE LAGOON

This study is arranged in a most unusual way—the sweeping of the water in the foreground being emphasized much more than the figure of the kneeling girl. In the South Sea Islands and along the Southern Pacific Coast many such beautiful spots may be found, and they are a natural attraction to painters and artists of all sorts who are fortunate enough to be able to reach them.



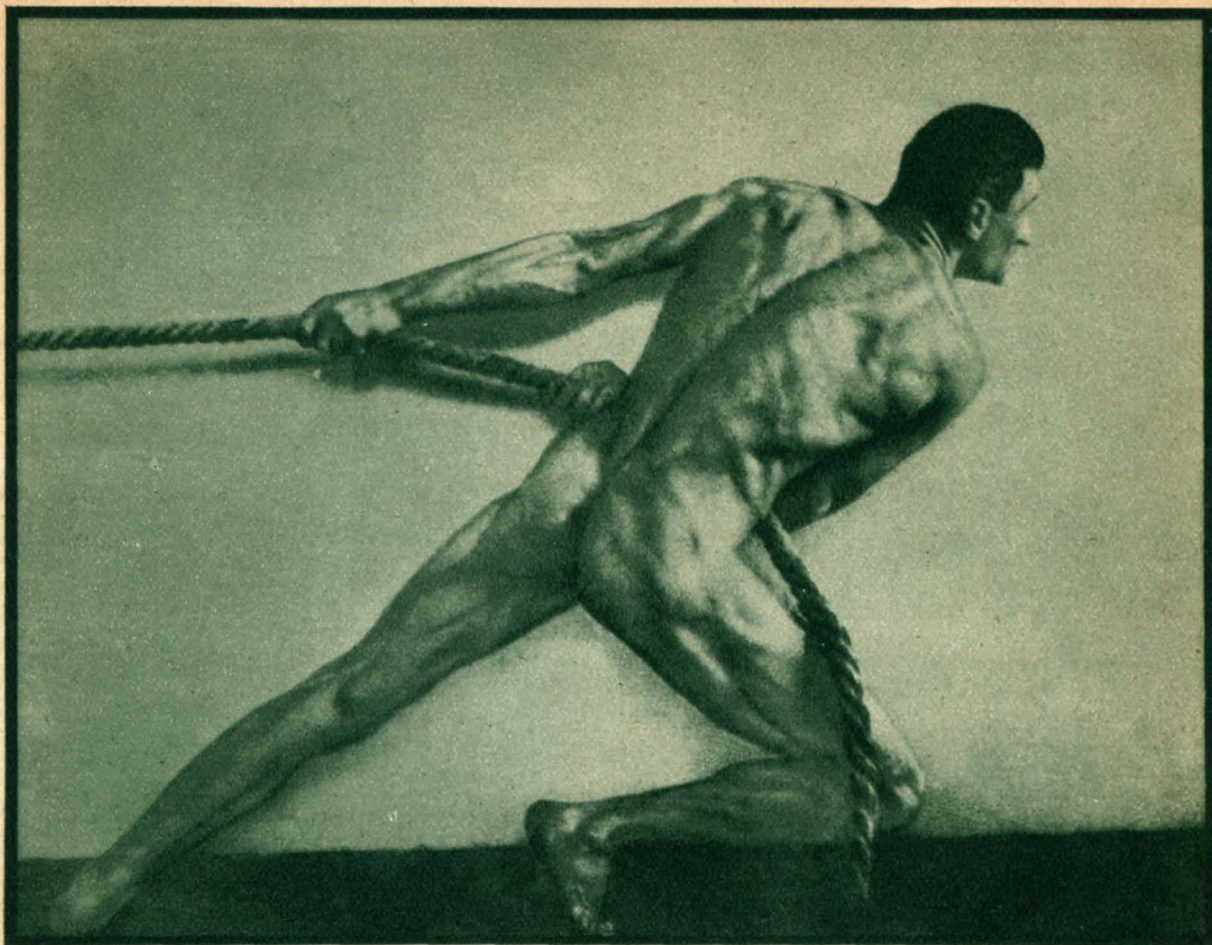
BEFORE THE PLUNGE

The spot of sylvan beauty undisturbed by trespassers—the girlish figure, glorious in its symmetry—sky reflected in mildly flowing waters, and the whole scene hemmed in by lovely woodlands. Certainly this is a dream spot for the artist and under such conditions, it is easy to produce inspiring compositions.



STUDY OF A FIGURE

Nearly every artist has a decided preference about types of figures and it is the well rounded decidedly feminine type which is most preferred by the painters. The figure represented in this study has a certain definite solidity and strength that recommends it from a sculptural standpoint, yet possesses the assurance of youth which painter or photographer most often desires.



*Courtesy Museum of History, Science and Art
Exposition Park, Los Angeles, Cal.*

NUDE STUDY

Pictorial Composition by Dr. F. V. Spitzer

This interesting male study was accepted in the Fifth International Salon of Photography of 1921 and we have yet to see any more powerful composition utilizing the masculine figure. Every artist will recognize its value. Upon request of many art school directors and teachers we shall endeavor in the future to include more male studies in this magazine.



TREE NYMPH

By Edwin Bower Hesser

Carelessly perched on a tree limb is this dainty little figure which possesses the health and roundness of form which can only be secured by untrammelled outdoor life. Fresh air and exercise is the greatest beautifier known to mankind and recent experiments have proved these natural factors a most successful cure for tuberculosis.



Courtesy Metropolitan Museum of Art

WHITE CHALK DRAWING

By Sir Edward Burne Jones

Architectural in its simplicity and possessing the power for arrangement which distinguishes this celebrated English master's work, this drawing is one of the most valuable of the collection possessed by the Metropolitan Museum. White chalk is a medium of expression which is very powerful when in the hands of a master.



RELAXATION

Camera Study by Edwin Bower Hesser

In this dark pool in the forest, where the main spot of light is centered on the reclining figure of the model, it is of interest to note the light reflected on the water from the girl's body. A perfect reflection is not obtained because of the fact that the water is in motion, and amateurs who wish to make reflection pictures should be sure to find a perfectly still pool because even in cases where their eyes will show a reflection the lens will not pick it up properly if there is the slightest motion of the water.



PAULINE BLAIR